

Spectator

9/17/75

"figure of the observer" looms large in today's texts

The Ambassadors

Any crosses ocean & observes (Strider)

✓ Enriches thru visual observation

Film director's put world's in frames - Barthes

He can then interpret it, possess it

Signs Ways of Seeing

Viewed/ viewer delineated

Henry James emphasis:

✓ Chapt., looking at balcony, Slovania's garden, cafe, river
look for framing

Repositioning of subject " - us

Investigation of notion of world to be consumed

Impulses of passive spectator

Examine code of viewing women

REPD Ambassadors

9/24

Specific vs. non-specific codes

Specific codes

"Material nature of the medium" - materialist (but not Marxist)

Scaling w/ the materials of the form (ie a shot)

See James, subordinate clauses perhaps

Non-specific codes

Code dictated by external forces

White horse in Western

Paint to impressionists

Kuleshov experiment

9/24 cont.

James

Representative of highly refined literature + spectators' attitudes
Fielding's world work into novel ("our good friend, Tom")
James disliked Dickens, liked Flaubert +屠格涅夫
He looks toward:

Illusion of objectivity

Refinement of specific codes

← → A Poet of Composition (on Keats)

On point of view

Stylistic nuances are ideological

On point of view

Authorial composition position

External or Internal

Can be many (i.e. Richardson)

Repositioning itself

James: one cannot position oneself finally

P.O.V. a flexible instrument

Positioning of the spectator in the novel

James tried to narrow the vision

Cut down on point of view

to "spectate" a verbal text (as to "read" a film)

Traditional art frames his frame divide spectator + work

James: Alouette garden

Artistic review within the frame

We are receivers outside the frame

Point of view shifts in first paragraph

Again (91) but mostly "does slips"

On a whole he remains 3rd person

Exchange

point - location
of
view - spectating

9/24 cont. Spurator

3 sections of the novel

- ① viewing "Luopl"; ② ^{text}viewing Stretcher - ③ viewing Chard's house
- ④ Miss Foster's apt. ⑤ Chard's arrival in theater, dramatically
- ⑥ Slovani's garden, ⑦ the light of Paris, ⑧ advice to Silhan
- ⑨ close inspection of deVicente ⑩ sifting impressions +
the meeting on the river + final meetings of deVicente + Foster

"Europe"

"Sacred rage" of Waymark and Amherst in Europe: acquiring things
Stutter is guided to discriminating acquisition by Torture
Athens self-delusion (155-56)

Strategic self-analysis (55-56)

Rare in Janus

Stetson watches Chado's house (63-66)

Then he notices figures (Rikha) observing him
change of robes

Here on in, truth is known AND observed
And Religion is at large

Architecture noted:

... they placed the whole case materially" (65)
CENTRAL ISSUE THIS SEMESTER

Miss Astley's apt

Everything well placed + positioned

Chad's entrance to their

Theatre methods for

Theat-^(stage) stretchers Chad's entrance (drama)

Sandwich effect

Florian's ~~Florian~~ Fender

Living + seeing on the same
Training + placement

9/24 cont'd

"the place itself was a great impression."

Light of Paris (133)

It shows + illuminates

The social code of France still
Madar de Vionnet challenges him to look
River meeting

Stylistic receiver of visual info + information
Final Vionnet meeting

To visually penetrate Europe - his mission achieved (369)

He must revalue himself now

Because he has seen the great ultramodern Woollett + Paris

He emerges stripped of position

He comes up nothing

Specific/non-specific codes

Will deal w/ now

10/1 Wednesday

Humanism against Nature

Prologue - antecedents, social image

1. Establishment of physical setting
2. Codes of communication, redressiveness
3. Latin library, critical opinions
4. Fort de Caderolles of decoration - liquens
5. Paintings - visual codes - the bedroom
6. Sooths/child - conditioning
7. Latin studies - spiritual discipline
8. Search for flower - venereal dream
9. Sexual reverie
10. Perfumes
11. "Travel to London"

Spectatorial attitude

10/1
cont.

12. reading in clerical debates
13. Re-establishment of diet
14. literary criticism (modern French writers)
15. Music / new diet
16. Social decline

RESERVE

Levi Strauss + other books on reserve
Order of Things Foucault

On classifications

Foucault

Not "necessary"

No necessary connection between the classified

Or the signifier + the signified

Scientific classification

Just beginning in Foucault's time

Hegelianistic

↳ Descartes brings world into room

Removed from context, from social ^{reference} relationship

Foucault (31-132)

Classification stems from visual

Classification recognizes term of class + person perceiving the class.

Animation of the visual

(Greco had little classification)

Man of taste is super-classifier

Perfumes, etc.

Also his disgusted w/ society's classifications

Naturalists

Encyclopedists - a group in France

Enclosing of all learning

Classification

Appropriation of space

Physical & conceptual appropriation
(Taxonomy?)

Artistic taste or judgement

Basis for movement from classical to new age - Foucault
"Elysiaethelia" - the ruling of senses

Signs passage - p. 58

Each sense is given chapt. or so

Touch - the nightmare

forced proximity

XX

EXCHANGE

"Exchanging"

Adoption of a family or tribe
system of acquisition

People as acquired objects

Proust

Visual exchange between narrator + people

Receiver and spectacle exchange

Huysmans is "private commerce"

Attempt to corrupt exchange

Dubassac's subordinate exchange

Stutter is part of world

Escalier isn't - he uses the external world

a privileged position

Exchange is substance of their own thinking

(He eats well when aesthetically stimulated)

Imagination is obedient

LAST Days of Being

What culture demands of individuals - exchange for being

1) Social duty

To see things in a particular way

Attitudes
p/1 cont.

Exchange purely descriptive - Levi-Strauss

2) Demands of sensibility - describing

3) Demands of political systems

Anthony Wilden

On exchange:

More fascinations of his own perceptions are obliquity
"Intuitions" - almost a taboo system

Criticism recently eliminates positioning of spectators

Description of what's before you + your relation to it

What we must now attempt

You must "de-position" yourself

Wilden's system + structure - chapters

10/8 Wed.

FIRST ASSIGNMENT for mid-November

Small paper to be expanded

Paper must outline a problem

A script or film

collage

New Yorky "companion" to Playboy

Modelled on singer

Recommended semiotic texts

Saussure, Course in General Semiology

Barthes 'Elements of Semiology'

Ashley's Intro to Sem. in Literature

Recap. of course

Point of view

Any sentence is to one?

No

Objectivity or relationship is implied

cont.

10/8 cont.

point of view

The way in which we position ourselves

ask oneself where one is positioned in relationship to things presented
Against Nature

Classifying + exchange - the world reduced to space of imagination
(Binary Opposite is Jeno)

Imaginative exchange

between the self + the world ^{conscious parts}

Confession

Genre which implies another - e.g. a Priest

an audience is pointed

Augustine implies God

Robeson implies

Freud implies himself - his unconscious

Protagonist and analyst

Person acts, reflects + analyzes

Jeno

No revelation, thwarted desire

Golden describes desire (recommended)

to analyze, to speculate

← Desire

viewing self

and re-viewing self

Spectatorial pleasure at end in itself

Analysis of world viewed + of the process of viewing

Jeno desires to view himself

Independent Jeno passage

p. 73 artist thinking of object

p. 83 rental possession

p. 120 "I stopped analysing myself

Honeymoon section

cont

Attitudes

10/8 cont. The last chapter of Zeno

Zeno approaches "spectatorial ideal" in last chapter.

His compassion (created images)

He tries to break out of self

Recreating the self in spatial terms (for 1st time) p. 371-2
To disbelieve in image...

is to disbelieve in re-seeing process

Scientific procedure, supplant vision of self (374)

Denial & process of cognition

Texts as "delays texts"

Interpretation allys on denials of the text

Control & power provided by the text allys w/ us

We must reduce this & articulate it

Interpretation must be preceded by positioning

w/o magnifying text or interpreter

Cinematic text is seamless

Difficult to break into constituent parts

"aesthetic unity"

space between the viewer & the viewed

concepts we must break down

↓

10/9

Scholar's book ~~notes~~ defines semiotics as filmman uses it

To have a code (exchange) you must have a viewer

Both producer & viewer must interpret

As in Foucault?

10/15 The World Viewed

RECOMMENDED READING

Carroll, RT What We Mean When We Say?

2 closing chapters.



10/15 cont.

in *Georgia Review* 28 (1974)
Review on World Viewed

~~S-H-E-EL~~
the projector
The photograph, the screen, the viewed
See 2nd Group
culture a mark of repulsion

signifier
presented culturally
(confined by culture)
film
to phenotext (text of the
phenomenal world)

signified (meaning)
the unknowable
genotext

language as part of the repulsion, "encrusted w/ taboo"
Images are pre-verbal
Signifiers - textual system - phenotext
he is signified - genotext
~~theatral~~

Arranging the phenotext is chief project of the visual
Fund: "conscious disposition of cultural opposition" is
what art should aspire to

1.102-103

MODERNISM

"moderaine" - self-consciousness + the end of the "natural relation"

Art is forced to come to grips w/ itself
Moment when ontology becomes explicit

The medium underlying assumptions are revealed
Loss of control over art

S. L. nostalgic for innocence / youth

This memory of film (signifier) more important than film (?)

Attitudes
10/15 cont.

Cavell response self

feel Cavell response social

Cavell's "natural relation to movies" has broken down
But what is nat. rel.

"Movies in culture" for Cavell:

A heavy coded response to the world
obligately unintelligible

Cavell works on very personal level (10)

Cavell studies movies as if dreams" (12)

Acknowledging

Begins in chapt 4 (25)

Acknowledgement of self

Not absolute isolation after self, things viewed

(world must be projected before you can view it)

"The camera's implication" (127+)

* "The camera is outside its subject as I am outside my language." (127)!

The camera is so different from what it photographs

Substitute the work! for "I" on p. 128

To be retained in while viewing

* The false self between you & what you view?)

* "Double reflect" procedure?

10/16

The Concept of Structuration - Phillip Pettit
Social study of structuration just printed

Order, System & Structure

Chapt. on Zeno ↴

10/16 cont.

Semiotics (Saussure) on met. Jus. + Then.

Wilde's "Death, Death..." chapt

"Digital" + "analog" ~~analog~~

"Repetition" Digital (0) - "adding machine" - phonotext
Binary contrast + opposition

This + not that

Analog - "clock" - genotext

Metonymic - linear

Equivalent of durational time

Desire

"Actualization of a lack"

"Desire w/o 'object' is 'alienation' or 'in bad faith'

Freud:

identity - digital

perception - analog

p. 93-94 on levels

10/22

SEXUAL
EXCHANGE?

Textuality ^{and}

Sexuality

"Phenotext" - composed of phenomenon of our culture, world

"Modemum is a 'struggle toward form'

"Struggle toward textuality"

Sexuality is absent text

It's never available

"Maison" approaches textuality

Classification + exchange

Classification

Arrangement of individual signs

p. 9 + 10

10/22 cont. Spectator

Classification

Classifies women, clothes, food
Objects + women

Elaborate system throughout

"and when" - the structure of the prose

Exchange w. Classifies the out

Characters, or text + as values - "desire"

Interpretation

If we can interpret it, it will be a text, textual
Text offers interpretations of itself

p. 148

← "Arrangement of signs w/o any movement toward a signifier"
The project of the work and R-L R-1.3
(Criticism)

self-enclosed + absolutely rich
Phenotext

1) Act as a system of signs - as in "Maison"
2) Sublimated signifier

Offering us meaning

at least claims to

Then it must be signific sublimated!

Plural system of signs - R-L's project

Detachment of word from socially signified role
to dominate a signifier - the want

By "giving in to system of signs"

Not yield to its "transparency"

To get lost into in it

The form of bourgeois eroticism

An infinite system of signifiers you can roll in

Sublimated signifiers incarnate of

Sexual assumptions of the bourgeois world

Permission, humiliation, addition + control
humiliation

↗

copy it
down

10/22 cont.

Pornography that R-77 aspires to
Endless succession of sexual signifiers
Separate from signified

But does he attain it?

Woman as object of desire \leftarrow narrative concern
Narrators speak of women

Sublimated signified - phenotext

"A lost textuality" is underneath missing
The genotext - "desire"?

It generates the forms but never achieves textuality

Genotext inscribes itself in a sublimated form in phenotext
Mechanisms of sublimation & repression in textuality + sexuality

Social codes in force

We feel the absence of the genotext

Virtually

Effort to sub. sig. is effort to transparency!

Phenotext is:

a system of signs

that you accept unquestioningly

The desire of the text (toward textuality) presented
through sublimated signified

Freud personality

Verbal text, text] these three aligned?

Visual text

Culture

be working toward textuality or work toward the culture
Enterprise of text + theory of personality is to create culture
Why be conscious of relationships



Spectatorial Attitudes

10/29

Foucault, Levi-Strauss on exchange
Papers due prior to Thanksgiving

Spectatorship

Everyday life in the Modern World - Spectre
Lots of signifiers in a magazine or art gallery

All art is somehow publicity

Position depreciates value

A new car when owned becomes used
thus encourages desire

Publicity encourages desire for freedom of choice
We enjoy sign consumption

Symbol of consumption is what we consume

Phototext - "pleasing" arrangement of signifiers in a work

Post of women is invitation

Manet / Titian paintings

Manet focus "Lei"

Covert gaze of the Renaissance made overt
picked

Suggests prostitute-like forthrightness

Manet + others fascinated w/ prostitutes

Then they avert w/ their gaze

Retains this innocence

Facing lens invites consumption

Madonna's gaze is toward child

Madonna Before birth is filled w/ expectation

and is diminished

She is dwarfed by huge male signifier (God)

(Lissa - Article on eyes)

10/29 cont.

Courbet (125) less codified + more disturbing

Not a "pleasing" signifier

It "interrupts" the Code of the nude as traditionally conceived

"Rupture", "rupture"

Poses the idea of a deeper "hidden"

Now that we see what was traditionally hidden

How can we go any further

We've reached the end of certain series of signifiers (?)

Male viewer might inscribe self into painting (woman looking to Freud: as you move toward defined sex, you move to personality side)
TRANSPARENCY: better fit within codes
Movement to tentability is move to sublimation

11/5

Tuesday Playboy copy

"Code of Invitation"

As in women in advertising

kinetics of visual theory

Not available

Arthium - purely formalist

Who sends & who receives sign

Niagra

Anthony P. S., How to Marry a M. + N. promoted his

Her appeal becomes more innocent

Niagra Falls

Sex, danger, spectatorship

Honor and her shadows are superimposed on Jean Peters posing

Spectator

11/5/25

Peter attains Monroe's attraction through the rescue
Monroe is impelled by Peter - Peter mostly at end
Woman achieving textuality

Monroe achieves third spectatorship
To identify ~~with~~ with a character
To fill our void w/ their presence?

MON 4:00PM meeting on Camus

11/15

MON. 3:00 - 4:00 on The Moberg

Foucault, P

11/17 Mon.

Pick up next New Yorker
The Moberg

"Mövegging" - absent to people and situations
Positioning - "certification"

(Defining oneself in terms of what we see)

Endeavor to locate himself

W/ respect to his new family, Kate, his city...
Desire

Girls, making money
Consistently resisted

Mövegger to relinquish control

He doesn't control life

At end he "initiates" control
Relationship kept distant

Major concepts:

Anticipation, the March, rotation

Through his absent

He's present to his existential despair

11/17 cont.

p. 115 Kate is present to own despair
Bush Binx's chain is a lack

Willing to inscribe a lack into his own life
His been arranged

Ding cannot place himself metaphysically, but can ^{p. 13-14} physically
Positioning self physically replaces metaphysical positioning
Freud: conflation of ^{physically} ^{metaphysically} positioning
Real positioning ^{lack of} ^{lack of}

11/19 Wed.

Office hours W. ~~1-2:45~~ 1-2:45 Fv. 9 - noon
Th. 1-2:15

Mon. 3:00 on Foucault

Playboy
decoding, unfolding, narrativity, economic aspiration

Phallic signifier repeatedly brought to attention
Woman as object

The will become part of the object sold
"Unfolding"

As one unfolds the centerfold

Superficial level of decoding

Other centerfold is folded it's covered

Centerfold copy

Centers on the playmate's movement to centerfold
(Gesión's character looks away from camera + others)

Disposition of the photo in the text

More important than the body

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Attitudes

11/19 cont.

Castration

"Castrus postponement of gratification"

Cultivation is movement from gratification

Accumulation of tabus + rules

Shift to oculars / taste concerns

Woman as signifier

Men accept as simply

Woman feel they are signified as well as signifier

The signified: a woman's essence (concerns, interests)

12/3 Wed.

PAPERS DUE EXAM WEEK

individual
culture
text

→ textuality
sexuality (Freudian)
i.e., mature integration (personality)
movement toward textuality
divided into the 5 levels (?)

One searches for patterns, meaning
Synamical texts

that...

culture → individual → toward text

They are an expression of culture

We must be in order to use culturally modes of express.

It's alright unless the culture is malignant

(Any "verbal or visual product" must be a text,
college repudges your relationship w/ your work

Psychoanalysis demands acknowledgement of self as text

Silverman thought papers:
Mistaken line regarding self as omniscient

"Lautique les Femmes" 1890
Began photographing in 1901
Worked into '20s

Michael Levy Wisconsin Death Trip

Ordered historically

Deals w/ "psycho-history"

Using what was written + seen at the time
Development

Things were getting worse + worse in Wisconsin

Historical argument

Things got bad

tries to inscribe self into text

Not objective

Looks for meaning for self

(Q failed to text)

(Not a full, achieved their

Lautique again

No evident narrative, but textuality all the same
Categorizes the photos fall into

Presented frontally:

13, 18, 24, 30, 53, 58, 97

Confirms narrativity of image, develops this character
Reflective

79, 85, 88, 95

Awkward of comedy, but involving her gay

34, 38, 86, 100

She knows she's being photographed, but eyes "slid" by

Attitudes cont.

Profile - direct avowal

Becomes more overt as book develops

Subject screened from camera by object

81

→ notion of privacy is held intact

Women in groups

28, 74, 96

Preserves integrity by virtue of group

→ not conscious of camera, but not avoiding it

Captured images

possessed

Finch did it early, Brady posed frontally
Autonomy of subject reduced

Last photo reflects freedom of the group

in alienated group

In defense against camera we must arm ourselves

12/10/75 Psycho

Office hours Fri. 9-11:30, Mon. 12:30-4:00, Tues 1:30-5:00

The "problem of the dominance of a text"

Divorce court

Lawyer (L) as cultural — (female plaintiff-FP, Judge-J)

↓ L FP

→ he prescribes story to woman

The Discourse

A process — process, tale, trial narrative

Price of legal separation is the telling of a story which
conforms to judges + lawyers expectations

To extract "a (text?) story from a woman

The books of this course act as the lawyers

Extracting a particular text from us.

*

The books thought originally to be pre-text
Women as subjects of extraction from a text (?)

← "The text knows & we don't"

Knowledge is the power a suspense text holds

The pleasure of a suspense text
and we enjoy it

Suspense films make demands ...

← Female characters are both protagonists + victims
Character may disappear (Janet Leigh) but text continues
will watch anything

At conclusion of film if we ~~are~~ watch
for persons to feel subversive after viewing indicates a
"Totalized world"

12/17

Ambroch

Visionary art historian

descended from Wölfflin and Panofsky

Certain elements of style can only come after others
Also Adorno, Horkheimer, W. Benjamin, Töpfer

Form is operated on by culture + our perception

Influenced by psycho-analysis

Representation limits perception (?)

Representation is just a system of conventions
we agree upon

Representation of a cultural idea not "nature"

Culture influences artist

But the influence is manifold

The influence isn't negated or simple

Attitudes

2/1 could not codify in agreeable way the darknesses of the cultures

"We can view it w/o being confused."

Traditional art

Through utilization of conventions (residing in ^{cult-}ture)

Hombach works w/ pre-Modernist texts

What we see on canvas is cultural trace

Which we can also see w/in ourselves

Originality of the artist

Hombach has problem dealing w/ artists ^{who break} conventions

Upset w/ concept of art as expression

Anti-Romantic

Culture/artist/viewer — progression of Hombach book

LAST YEAR AT MARIENBAD

first people are spectators w/
narration over
following conversation starts + stops
7-5-3-1 game

On balustrade "You looked at me"
she looks off camera

Charles the III + wife costume statue
says game man

refers to a man's view of a woman
"You stood, ^{taut} secret, absent."

She denies presence of mirror on mantle which
framed her in previous shot
She begins to accept her story — track
from in: to exterior than pan to her
against wall

"That day I photographed you"
- man on garden beach w/ her

tracking into mirrors + picture
narrator is countered by image
her hugging mirror

who took it

Frank, perhaps

game player girl / husband - evidently

He brings her to life w/
"no that's not the ending I want"

He comes at her in bed - she

strikes theatrical pose

exterior passes into night -

Final line: you will see

Venice

11/75

opens w/ mouth - tilt to eye

Stewart follows, watches Novak

Follows her to museum - Carlotta

subjective zooms to face
& hair

He loses her

Her leap transforms him

Coroner chides his voyeurism

Final viewing makes catq.

He first meets her in proflo,
Judy later is si/hou.
(against window)

Too late - I've got my face
on" - when she's made.

How do you work these things
Can't you see